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On The Cover: The Squires (1955):
(Top) Don Bowman
(Mid) Dewey Terry, Bob Armstrong,
Lee Goudeau, Leon Washington
(Bot) Chester Pipkin

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The Shields

By Dave Hinckley

It started out as a simple attempt to make a few bucks with an old record industry trick — covering someone else's song. It ended up as a music historian's nightmare, one of the most tangled stories ever to surround a hit record.

The record was **YOU CHEATED**, a smash for the Shields in 1958. Finding out who sang with the Shields, however, is a task which would have driven Sherlock Holmes into the carriage repair business.

Their story began innocently enough, when George Matola of Tender Records told Jesse Belvin to collect some of his friends, bring them to a studio and record a cover version of the Slades' **YOU CHEATED**. The complicating factor was the number of friends Belvin had available — many, because he was one of the central figures in West Coast R&B at the time.

Everyone agrees Frankie Ervin was the lead singer. Ervin himself claimed on Charlie Miller's San Francisco radio show (KPOO) that the remainder of the studio group was an all-star ensemble including Belvin (falsetto), Mel Williams (second tenor), Buzzy Smith (baritone), and Johnny "Guitar" Watson (bass).

Watson, in a separate interview, denied ever singing with the Shields. Others, however, claim they did — Buster Wilson (bass), Charles Wright (baritone), and Tony Allan (first tenor). Several other persons, who could not be reached to confirm or deny, were reported by others to have been present.

The result: it is unlikely the actual recording group will ever be known. The only thing clear is that the recording group never toured as the Shields.

Even before **YOU CHEATED** started taking off, its producers started rounding up a group which could go on tour. They recruited Charles Everidge (former second tenor in the then-defunct Youngsters), who in turn recruited fellow ex-Youngster James Monroe Warren (bass) and Warren's cousin Howard Gardner (tenor, baritone). Along with Ervin, they took to the road, appearing on Dick Clark's Saturday night TV show as well as at the Apollo, Brooklyn Paramount, and places as far distant as Hawaii.

An ironic note is that Everidge left before **YOU CHEATED** really became a hit: discouraged by his experience in the Youngsters, he had signed up for the Air Force and was on a waiting list when the Shields tours started. Not convinced **YOU CHEATED** would ever amount to anything, he joined the service when his name came up.

YOU CHEATED, released on Tender in May 1958, was reissued on Dot, which distributed Tender, in August. For the two follow-up Shields records, however, the order was reversed: both were issued on Dot, then reissued on Tender.

I'M SORRY NOW / NATURE BOY, released in October 1958, featured Ervin, Horace "Pookie" Wooten (tenor, baritone), Charles Wright (baritone), Warren (bass), and either Belvin or David Cobb (from Tony Allan's Chimes) as second tenor.

After this release the touring group, already buffeted by Everidge's departure, shifted again. In various combinations, it included Johnny Moore, Wright, Cobb, Allan, Tommy Youngblood, Charles Jackson (tenor), Warren, Wooten and Ervin.

For the final Dot release, in early 1959, the studio group was Johnny White (lead), Warren, Wright, Jackson and Belvin. On the road, however, they were



THE SHIELDS (1958 touring group):
(Top) Charles Wright, James Warren, David Cobb
(Bottom) Horace 'Pookie' Wooten

Wright, Warren, Chuck Jackson and former Cadillac Bobby Phillips.

From this point the Shields faded into an even denser fog. There was a record on Falcon and Transcontinental, with which Warren and Wright are both unfamiliar. Tony Allan claims to have been tenor on this recording (**YOU'LL BE COMING HOME / THE GIRL AROUND THE CORNER**), with Tommy Youngblood (lead), Charles Patterson (second tenor), Cobb (baritone), and an unremembered bass.

The group sounds as if it has the same lead as the Pentagons (on **TO BE LOVED**), so there may be some tie-in there.

Similarly, Ervin himself put out a Shields-type record with a backup group — but nothing is known of that group. Naturally.

This whole mess probably could have been avoided, of course, if the public had just bought the Slades' version of **YOU CHEATED** ■

TENDER

513 **YOU CHEATED (FE) / THAT'S THE WAY IT'S GONNA BE (FE)** 5/58
DOT

15856 **I'M SORRY NOW (FE) / NATURE BOY (FE)** 10/58

15940 **FARE THEE WELL, MY LOVE (JW) / PLAY THE GAME FAIR (JW)** 1959
TRANSCONTINENTAL (Also FALCON 100)

1013 **YOU'LL BE COMING HOME SOON / THE GIRL AROUND THE CORNER**
RE-RELEASES:

Tender 513 on Dot 15805 (8/58)

Dot 15856 on Tender 518 (12/58)

Dot 15940 on Tender 521 (4/59)

Note: Tender 518 was also used for a record by the Capris — **ENDLESS LOVE / BEWARE** (1/59)

HART (Listed as "Frankie Ervin, former lead singer with the Shields" — with group)

1691-52 **SOME OTHER GUY / BE MY GIRL**

LEADS: FE=Frankie Ervin; JW=Johnny White

Don and Dewey and...The Squires

By Dave Hinckley

When the five eager young vocalists got together in 1954 at Pasadena's John Muir High School, they probably had no idea what they were spawning.

They probably thought they'd end up as a normal vocal group, like other groups they admired — the Jacks, the Crows, the Five Blind Boys, the Dixie Hummingbirds.

And for a while that's what they were — a normal vocal group. But before they were through, they had recorded some cheap quickie EPs under a pseudonym; they had watched a drunken record presser cut one of their 45s with a 78 stylus; and finally they had spawned one of the best duos ever to play rock 'n roll.

It was hardly normal. But at least it wasn't dull.

When the group formed, its members were Lee Goudeau (tenor), Chester Pipkin (tenor), Dewey Terry (falsetto), Bobby Armstrong (baritone), and Leon Washington (bass). They called themselves the Squires and in early 1955 picked up a sixth member, Don Bowman (second tenor, piano).

They were not the same Squires who recorded for Flair and Combo. But they recorded for almost everyone else.

They started with Jay Johnson, who owned a record shop. The group had been rehearsing at the shop when Johnson started his own label — Kicks. So label and group made their debut together, with "A Dream Come True." The record was a pretty good one, featuring the full sound and bass notes common to Squires records. The label itself was also nice — one of the most ornamental designs this side of After Hours and Chariot.

Unfortunately, there are other factors in selling records, and this one didn't sell particularly well.

So the Squires went down the street from Dewey's house to Vita Records, a slightly more established operation run by Larry Mead and Mike Gradny.

Their first record for Mead was "Sindy," a rather simple ballad with a strong beat and an enduring mystery: why wasn't it spelled "Cindy?" Released on Mead's Mambo label, it hit number 10 on the Cash Box Los Angeles charts on May 21, 1955. By July 9, it had climbed to number 2.

It was successful enough to inspire covers by the Tenderfoots and the Cobras (who did spell it "Cindy"), but the Squires' version got most of the play.

Bidding to follow that hit with "Me and My Deal," which would eventually be released on Vita, the group was sabotaged slightly by their own people. Mead's low-budget operation included a backyard pressing plant — which may help explain the sound quality of several Vita releases — and "Me and My Deal" was cut on 45 with a 78 stylus. Terry attributes that to a sometimes-tipsy woman who usually worked the presses.

The record was released late in 1955, the first of four Squires issues on Vita. It wasn't sung too badly, but again, the lyrics were no threat to Shakespeare. Their best Vita material actually was their ballads, which hold up as solid West Coast R&B.

Terry, by the way, says that contrary to common assumption, "Deal" was not standard West Coast slang for girlfriend. He claims he never heard it used except in the song, which was written by DJ Al Jarvis.

The Squires were successful enough on record that they were in demand for numerous live appearances. They traveled with the Johnny Otis Show and did several radio spots, such as Peter Potter's Platter Parade, Make-Believe Ballroom

interview with Dewey Terry By Marv Goldberg

and Hunting for Hunter (Hancock). They also appeared on Al Jarvis' TV show, Holiday Hi-Jinks.

They also picked up a few extra bucks on the side in a Mead-engineered deal with the "Dig This Record" people. That outfit made cheapie EPs of R&B standards by groups which did not make them famous. Calling themselves the Bluejays, the Squires recorded songs like "Earth Angel" and "Sincerely."

The original group split up rather suddenly — and fittingly, the circumstances were odd. It had to do with the place they rehearsed: the house of blues singers Effie Smith (whom they backed on Vita 117) and her husband, John Criner (who subsequently managed the Olympics).

One day the Criners heard Terry and Bowman singing a duet, and suggested they record that way, noting it would mean a two-way (instead of five-way) money split. They agreed, and Bowman even changed his name to Harris.

Having thus lost 40 per cent of their members, the Squires were on their last legs. They recruited some replacements and had one more record released: "Dreamy Eyes," which came out on Aladdin in December 1956 and had a noticeably lighter sound than their earlier material.

Meanwhile, however, Harris and Terry were on the upswing. Calling themselves Don and Dewey, they cut four sides for the Criners' labels, Spot and Shade. "Miss Sue" and "My Heart Is Aching" were vocals, while "Slummin'" and "Fiddlin' The Blues" were instrumentals, with Harris playing electric violin and Terry playing piano and (overdubbed) bass.

These early efforts already showed why Don and Dewey would eventually become revered figures in rock, but the Criners' labels were small, distribution and promotion poor, and neither of the releases sold well. So Don and Dewey went hunting for greener pastures.

They found them at Specialty, a label known for a bizarre catalogue of sometimes unpolished, but exciting performers. Bumps Blackwell took them to Art Rupe, owner of the label, and from their first release there, "Jungle Hop," they became something of a legend. Their material was not all frantic, however — their second release was "Leavin' It All Up To You," later to become a big hit for Dale and Grace.

They had a happy home at Specialty for several years, but when Specialty A&R man Sonny Bono left to go to Sid Tamadge's Rush Music (Rush and Highland labels), Don and Dewey went with him. That proved to be a tactical error, as those small labels could not stir much sales interest. After that, it was a long time in between recordings for Don and Dewey.

Harris stayed active during the 60s as a blues man — mostly a violinist — achieving some popularity as "Sugar-cane" Harris. He and Dewey continued to do live shows together, including a European tour. A new album, "Dewey Terry and Sugarcane Harris," is currently in the works.

THE SQUIRES

(Note: the Squires on Flair and Combo were different groups.)

KICKS

1 Lucy Lou / A Dream Come True 11/54

MAMBO

105 Sindy / Do-Be-Do-Be-Wop-Wop 4/55

VITA

113 Me And My Deal / Sweet Girl 1955
 116 Heavenly Angel / Sweet Girl 1956
 117 Guiding Angel / You Ought To Be Ashamed
 (backing Effie Smith) 1956
 128 Venus / Breath Of Air 4/56
 ('Venus' was done in both a slow and a cha-cha
 version. Unreleased was 'S' Cadillac')

DIG THIS RECORD (As the Blue Jays)

EP777 Earth Angel / Sincerely / Hearts of Stone
 / Pledging My Love
 EP778 Ling Ting Tong (other titles by different
 artists)
 EP780 Stingy Little Thing / Don't Drop It / Shoo
 Do Be Do (fourth title by different artist)

ALADDIN (after Don and Dewey had left)

3360 Dreamy Eyes / Dangling With My Heart ...
 12/56

DON & DEWEY

SHADE

1000 Miss Sue / My Heart Is Aching 1956

SPOT

Slummin' / Fiddlin' The Blues (instrumentals) ...
 1956

SPECIALTY

599 Jungle Hop / A Little Love 2/57
 610 Leavin' It All Up To You / Jelly Bean .. 7/57
 617 Just A Little Lovin' / When The Sun Has Be-
 gun To Shine (with the Titans) 1957
 631 Bim Bam / Justine 1958
 639 The Letter / Koko Joe 1958
 659 Farmer John / Big Boy Pete 1959
 691 Annie Lee / Get Your Hat 1964

FIDELITY

3018 Little Sally Walker / Kill Me

Unreleased: The Mammy Jammy, Pink Cham-
 pagne

HIGHLAND

1050 Don't Ever Leave Me / Heart Attack

RUSH

Stretchin' Out (instrumental)

(The backup group on LEAVING IT ALL UP TO
 YOU was Thurston Harris' backup group, the
 Sharps, later known as the Rivingtons.



THE SQUIRES (1956)

(Top) Don Bowman, Dewey Terry, Leon Washington
 (Middle) Bob Armstrong, Chester Pipkin
 (Bottom) Lee Goudeau

DON & DEWEY (1957)

Dewey Terry and Don Harris



DON AND DEWEY

THE FLAIRS

By Marv Goldberg and Rick Whitesell
Based on interviews with Obie Jessie, Richard Berry, Pete Fox
and Cornell Gunter conducted by Marv Goldberg

A widely-held rumor among R&B collectors is that the 1970 U.S. Census found 68.9% of California's inhabitants had sung with The Flairs; we are here today to state that this is not so. The reader is forewarned, however, that this is not going to be easy. At best, California groups are complicated.....then there's The Flairs. So go slow and try to take it all in. It's worth it!

Our story begins in the halls of Los Angeles' Jefferson High, where a vocal group was formed in 1953. Comprised of Arthur Lee Maye (tenor), Thomas "Pete" Fox (2nd tenor), Obediah "Obie" Jessie (baritone), and A.V. Odum (bass), The Debonairs didn't even last long enough to enter a recording studio.

Maye and Odum left, to be replaced by tenor Cornell Gunter and bass Richard Berry. From Fremont High came a fifth member, Beverley Thompson (tenor, and "the guy who had the car"). This as-yet unnamed group auditioned for Recorded In Hollywood, and label owner John Dolphin released I HAD A LOVE under the name "Hollywood Blue Jays." (All confirm that the other Hollywood Blue Jays' release CLOUDY AND RAINING, was by a different group.) Despite a raw, unrehearsed sound, I HAD A LOVE started to sell. Unfortunately, though, the group was disenchanted with Dolphin and sought another label.

Playing hookey from school, they rode around in Beverley's car until they spied a sign for Modern Records. Here, they auditioned for some of the many Biharis who owned the label. Impressed by what they heard, the Biharis took down all the members' addresses and phone numbers.

Assuming that the group would call them, the Biharis set up a date for a recording session.

Assuming that the Biharis would call them, the group went back to school. Ultimately, the day of the session came and the Biharis found themselves at Jefferson and Fremont High Schools, rounding up personnel who were in class instead of their studios.

At this point, the group got its name when they saw some labels for Modern's not-yet-released Flair subsidiary and decided that the monicker was different enough to click. At their first session, The Flairs re-recorded I HAD A LOVE - this time turning in a very polished performance. The Flairs turned in such fine efforts as YOU SHOULD CARE FOR ME, LOVE ME GIRL, THIS IS THE NIGHT FOR LOVE and LONESOME DESERT. (Many of the releases that Cornell Gunter previously claimed in Record Exchanger Vol. 3 No. 2 to be by The Flairs were actually by him with another group or by Richard Berry with the group that was later to become The Crowns.)

Aside from The Flairs, Richard Berry also sang with The Dreamers, a female quartet from Fremont High that Beverley Thompson introduced him to. Later to become The Blossoms, The Dreamers consisted of Fanita Barrett (soprano), Gloria Jones (alto), and twins Nannette and Annette Williams (alto and second alto) and appeared on many Richard Berry sides. Friction developed because Berry was dividing his time between The Dreamers and The Flairs, and he finally left The Flairs (shortly after Beverley Thompson departed) to form another group called The "5" Hearts. This group consisted of Berry, Arthur Lee Maye, Little

Johnny Morris (tenor), Odell Cole (second tenor), and Johnny Coleman (baritone). After cutting PLEASE PLEASE BABY, Odell Cole left. Now a quartet, the group recorded as The Rams and as Arthur Lee Maye and The Crowns. Occasionally, Maye's brother Eugene (2nd tenor) and Charles Holm (bass) would fill in at appearances.

In early 1956, Richard Berry broke with both groups, continuing to write material for The Dreamers. With Arthur Lee Maye, Jesse Belvin, and Mel Williams, Berry recorded remakes of earlier R&B classics for an album which appeared on the Johnny Otis "Dig" label. Called The Jayos, after Otis' initials, this quartet turned in performances of SH-BOOM, GEE, EARTH ANGEL, and others which rival the original renditions.

Meanwhile, back at The Flairs.....

Richard Berry's replacement had been bass Randolph Jones, and for recording purposes only, tenor Charles Jackson filled the gap left by Beverley Thompson. The Flairs appeared around the Los Angeles area, with scattered gigs in West Texas, Colorado, and Oregon. They were on the bill of "Cavalcade Of Jazz," an annual show at Wrigley Field; also, the group had the distinction of being on the cover of the first TV Guide ever printed in the L.A. area. A somewhat more dubious moment occurred on Hunter Hancock's radio show, when they were made to declare that SHE WANTS TO ROCK was about dancing and nothing more intriguing. At one point, the group needed cash fast, so they did a session for Tampa Records. Tampa protected the moonlighters by changing their name to the "Jac-O-Lacs," attempting to disguise their sound, and not immediately releasing the record. Internal conflicts among the group's personnel arose when Cornell's sister Shirley Gunter joined as a sixth member. Soon Obie Jessie left to start his solo career in earnest as "Young Jessie" (on MARY LOU, he was backed up by The Cadets). Pete Fox also left, and Randy Jones saw ample reason in these departures to leave himself, and join The Penguins. By the time Buck Ram had expressed an interest in managing The Flairs, the group had disintegrated. Cornell Gunter left to sing with The Platters for a couple of months.

1957 found Young Jessie on Atlantic, where Coasters' manager Lester Sill tried to persuade him to give up his solo career and join the group. He refused to make appearances with the group, but did record with The Coasters on their second through fifth sessions (February-December 1957). He replaced Leon Hughes on these sessions, but Hughes did all the group's live appearances. Subsequent Young Jessie releases appear on Capitol, Vanessa, Mercury and Bit.

Richard Berry had been busy too, forming The Pharaohs. Codoy Colbert (1st tenor), Robert Harris (2nd tenor), and Noel Collins (baritone) were behind him on many Flip releases, including the original LOUIE LOUIE. Berry also used another female group, The Lockettes, on a couple of sides. In later years, he recorded for Jerry Paxton's labels (Paxley, Hasil, and K&G) as well as Smash and AMC.

Pete Fox remained active in music, too. Following his departure from The Flairs, he replaced Lloyd McCraw in the Jacks/Cadets



THE FLAIRS (1953):

(TOP) RICHARD BERRY, CORNELL GUNTER, THOMAS FOX
 (BOT) OBIE JESSIE, BEVERLEY THOMPSON

line-up. Fox appears on HOW SOON, CHURCH BELLS MAY RING and was just in time to ride the crest of popularity accorded to STRANDED IN THE JUNGLE (on which session-man Prentice Moreland offered the immortal exhortation, "Great Googa Mooga, LEMME OUTTA HERE!" Throughout the rest of the group's career, personnel consisted of Willie Davis (1st tenor), Aaron Collins (2nd tenor), Pete Fox (baritone), and Dub Jones (bass). (See Yesterday's Memories #2 for the complete Jacks/Cadets' story). After the group broke up, Pete Fox turned to the guitar and hasn't left it since. He played with Joe Houston's band and backed Bobby Day. From 1964-71, he had the Pete Fox Trio and has been free-lancing and giving lessons since. In 1972, Fox took a one-year break to join the Los Angeles company of "Don't Bother Me I Can't Cope."

The last member of the original Flairs to have a subsequent career was Cornell Gunter. He organized an unknown Flairs group which recorded Flair 1067, Modern 965, Antler 4005, and Kent 304. (Neither Berry, Jessie or Fox was on any of these sides and Cornell did not mention them as being done by his next group.) Gunter had switched from Jefferson High to Manual Arts by this time and had begun singing with another group consisting of his cousin, Kenneth Byle (1st tenor), Thomas Miller (baritone), and George Hollis (bass). They recorded as The Ermines for Zeke Manners' Loma label and then for ABC Paramount as The Flairs

(under Buck Ram's management). On June 1, 1956, this group appeared at The Apollo with Shirley Gunter, Screamin' Jay Hawkins, and The Cadillacs.

If you've gotten through all the facts in this story without a loss of vision or frequent trips to a competent analyst, give up hope and write out your will before reading on.....

In 1958, Cornell Gunter left The Flairs to join The Coasters along with Dub Jones from The Cadets. Aaron Collins and Willie Davis then left The Cadets for The Flairs, who then recorded as The Peppers, Cadets, and Flares (if you can stand a more detailed account, see The Cadets' story in Yesterday's Memories #2). Cornell stayed with The Coasters until 1961 and then formed a group that toured with the late songstress Dinah Washington. Known as "D's Gentlemen," the group also featured Johnny Carter and Chuck Barksdale, formerly of The Flamingos and Dells respectively.

In case the reader hasn't noticed (and if you haven't, may we recommend you send for the Braille editions of YM), California groups were hopelessly intertwined. With the exception of Beverley Thompson, all of the original Flairs continued on in the music business to do session work, become soloists, or sing with other groups. One would unquestionably be hard-pressed to find another group which had such a storehouse of talent.

DISCOGRAPHY

THE FLAIRS - ORIGINAL GROUP

RECORDED IN HOLLYWOOD (AS HOLLYWOOD BLUE JAYS)

396	I HAD A LOVE/TELL ME YOU LOVE ME	1953
<u>FLAIR</u>		
1012	I HAD A LOVE/SHE WANTS TO ROCK	8/53
1017	DOWN AT HAYDEN'S/RABBIT ON A LOG (AS HUNTERS)	1953
1019	YOU SHOULD CARE FOR ME/TELL ME YOU LOVE ME	1953
1028	LOVE ME GIRL/GETTIN' HIGH	1954
1041	BABY WANTS/YOU WERE UNTRUE	1954
1044	THIS IS THE NIGHT FOR LOVE/LET'S MAKE WITH SOME LOVE	1954
<u>MODERN</u>		
921	LONESOME DESERT/I SMELL A RAT (LABEL CREDITS YOUNG JESSIE)	1954
962	GOOD ROCKIN' DADDY/CRAZY FEELING (LABEL CREDITS ETTA JAMES)	7/55

THE FLAIRS - MIDDLE PERIOD

<u>FLAIR</u>		
1051	MY HEART'S CRYING FOR YOU/LOVE ME, LOVE ME, LOVE ME (AS CHIMES)	9/54
1056	I'LL NEVER LET YOU GO/HOLD ME, THRILL ME, CHILL ME	1955
1076	HOW CAN I TELL YOU/IPSY OPSIE OOH (SHIRLEY GUNTER &...)	1955
<u>MODERN</u>		
989	HEADIN' HOME/I WANT YOU (SHIRLEY GUNTER &...)	5/56
1001	FORTUNE IN LOVE/JUST GOT RID OF A HEARTACHE (S. GUNTER &...)	9/56
<u>TAMPA</u>		
103	CINDY LOU/SHA-BA-DA-BA-DOO (AS JAC-O-LACS)	1956

CORNELL GUNTER AND A SUBSEQUENT PRE-ERMINES FLAIRS GROUP

<u>FLAIR</u>		
1067	MY DARLING, MY SWEET/SHE LOVES TO DANCE	1955
<u>MODERN</u>		
965	AY LA BAS/MY MAN (BACK-UP FOR DOLLY COOPER)	1955
<u>ANTLER</u>		
4005	I'D CLIMB THE HILLS AND MOUNTAINS/SWING PRETTY MAMA	CA. 1959
<u>KENT</u>		
304	SUNSHINE OF OUR LOVE/BABY BABY EVERY NIGHT (ETTA JAMES &...)	

THE ERMINES

<u>LOMA</u>		
701	TRUE LOVE/PEEK, PEEK-A-BOO	11/55
703	YOU BROKE MY HEART/(PRETTY BABY) I'M SO USED TO YOU	1956
704	KEEP ME ALIVE/MUCHACHA MUCHACHA	1956
705	I'M SAD/ONE THING FOR ME	1956

ABC PARAMOUNT (AS THE FLAIRS)

9698	IN SELF DEFENSE/SHE LOVES TO ROCK	4/56
9740	ALADDIN'S LAMP/STEPPIN' OUT	1956

ALADDIN (FATSO THEUS & FLAIRS - POSSIBLY A CONNECTION TO ONE OF CORNELL'S GROUPS)

3324	BE COOL MY HEART/ROCK AND ROLL DRIVE-IN	1956
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<u>MODERN</u>		<u>YOUNG JESSIE</u>	
961	MARY LOU/DON'T THINK I WILL (BACKED BY CADETS)		
973	NOTHING SEEMS RIGHT/DO YOU LOVE ME		6/55
1002	HIT, GIT AND SPLIT/DON'T HAPPEN NO MORE		1955
1010	OOCHIE COOCHIE/HERE COMES HENRY		9/56
<u>ATCO</u> (WITH COASTERS)			
6087	SEARCHIN'/YOUNG BLOOD		
6098	IDOL WITH THE GOLDEN HEAD/MY BABY COMES TO ME		1957
6104	WHAT IS THE SECRET OF YOUR SUCCESS/SWEET GEORGIA BROWN		
6111	GEE GOLLY/DANCE!		
6186	WAIT A MINUTE (NOT ON FLIP - THIS IS A 1957 MASTER)		1958
	NOT ON 45 RPM - LOLA/I'VE FALLEN		1960
<u>ATCO</u> (YOUNG JESSIE)			
6101	MAKE BELIEVE/SHUFFLE IN THE GRAVEL		
<u>ATLANTIC</u> (YOUNG JESSIE)			
2003	THAT'S ENOUGH FOR ME/MARGIE		LATE 1957
<u>CAPITOL</u>			
4318	LULUBELLE/THE WRONG DOOR		LATE 1958
<u>VANESSA</u>			
	JUST MAKE ME FEEL A LITTLE GOOD/		1960
<u>MERCURY</u>			CA. 1960
71895	TEACHER GIMME BACK/MA COUNTRY COUSIN		
71985	BE-BOP COUNTRY BOY/BIG CHIEF		
72104	I'M A LOVIN' MAN/TOO FINE FOR CRYIN'		1962
72146	MARY LOU/YOU WERE MEANT FOR ME		1963
<u>BIT</u>			1963
7464	YOUNG JESSIE'S BOSSA NOVA/PART 2		
<u>FLAIR</u>		<u>RICHARD BERRY & DREAMERS</u>	CA. 1963
1052	AT LAST/BYE BYE		
1058	DADDY DADDY/BABY DARLING		1954
1075	TOGETHER/(JELLY ROLL - R.B. AND THE CROWNS)		1955
<u>RPM</u>			1955
477	WAIT FOR ME/GOOD LOVE		
<u>FLIP</u>		<u>THE DREAMERS WITHOUT RICHARD BERRY</u>	1956
319	DO NOT FORGET/SINCE YOU'VE BEEN GONE		
354	SINCE YOU'VE BEEN GONE/DO NOT FORGET		1956
<u>CAPITOL</u> (AS THE BLOSSOMS - ONLY EARLY SIDES GIVEN)			1961
3822	MOVE ON/HE PROMISED ME		
3878	LITTLE LOUIE/HAVE FAITH IN ME		1957
4072	BABY DADDY-O/NO OTHER LOVE		1958
<u>SPARK</u>		<u>MISC. RICHARD BERRY APPEARANCES</u>	1958
103	RIOT IN CELL BLOCK #9 - HE LEADS THE ROBINS ON THIS SIDE		
<u>MODERN</u>			1954
947	WALLFLOWER - ETTA JAMES - HE'S THE VOICE OF "HENRY" ON THIS FIRST OF THE "DANCE WITH ME HENRY" SERIES		
<u>FLAIR</u>		<u>THE CROWNS</u>	1/55
1026	THE FINE ONE/PLEASE PLEASE BABY (AS THE "5" HEARTS)		
1064	PLEASE TELL ME/(OH OH GET OUT OF THE CAR - SOLO) (R. BERRY)		1954
1066	SWEET THING/ROCK BOTTOM (AS THE RAMS)		1955
1075	JELLY ROLL (LABEL SAYS DREAMERS, BUT IT'S A MALE GROUP)/(TOGETHER - DREAMERS)		1955
<u>RPM</u>			1955
424	TRULY/OOCHIE PACHIE		
429	LOVE ME ALWAYS/LOOP DE LOOP DE LOOP		1/55
438	PLEASE DON'T LEAVE ME/DO THE BOP		1955
<u>SPECIALTY</u> (ARTHUR LEE MAYE AND THE CROWNS)			1955
573	GLORIA/OH-ROOBA-LEE		
<u>MODERN</u>		<u>THE CROWNS WITHOUT RICHARD BERRY</u>	1956
944	SET MY HEART FREE/I WANNA LOVE		
<u>CASH</u> (ONLY CREDITS ARTHUR LEE MAYE)			1955
1063	WILL YOU BE MINE/HONEY HONEY		
1065	ALL I WANT IS SOMEONE TO LOVE/POUNDING		1958
<u>DIG</u> (ONLY CREDITS ARTHUR LEE MAYE)			1958
124	THIS IS THE NIGHT FOR LOVE/HONEY HONEY		
133	WHISPERING WIND/A FOOL'S PRAYER		
<u>DIG LP</u>		<u>THE JAYOS</u>	
LP104	HONEY LOVE; SH-BOOM; EARTH ANGEL; GEE; SINCERELY; AT MY FRONT DOOR; ONLY YOU; ONE MINT JULEP; OTHER TITLES BY THE JOHNNY OTIS ORCHESTRA		
<u>FLIP</u>		<u>RICHARD BERRY AND THE PHAROHS</u>	
318	TAKE THE KEY/NO KISSIN' AND A HUGGIN'		
321	LOUIE LOUIE/ROCK, ROCK, ROCK		1956
327	SWEET SUGAR YOU/ROCK, ROCK, ROCK		3/57
331	YOU'RE THE GIRL (CODDY COLBERT LEAD)/YOU LOOK SO GOOD		10/57
349	HAVE LOVE WILL TRAVEL/NO ROOM		1958
352	I'LL NEVER LOVE AGAIN/SOMEWHERE THERE IS A RAINBOW		11/59
360	YOU ARE MY SUNSHINE/YOU LOOK SO GOOD		
<u>CLASS</u> (AS RICKY AND THE PHAROHS)			1961
202	TEENAGERS' LOVE SONG/WATUSI		
<u>FLAIR</u>		<u>RICHARD BERRY SOLOS</u>	1957
1016	I'M STILL IN LOVE WITH YOU/ONE LITTLE PRAYER		
1055	THE BIG BREAK/WHAT YOU DO TO ME		1953
1064	OH OH GET OUT OF THE CAR/(PLEASE TELL ME - WITH THE "CROWNS")		10/54
1068	GOD GAVE ME YOU/DON'T CHA GO		
1071	NEXT TIME/CRAZY LOVER		1955

<u>RPM</u>		
448	ROCKIN' MAN/BIG JOHN	1955
452	PRETTY BROWN EYES/I AM BEWILDERED	12/55
465	YAMA YAMA PRETTY MAMA/ANGEL OF MY LIFE	1956
<u>EMPIRE</u>	(AS "RICKY")	1956
106	BABY PLEASE COME HOME/TENDER LOVE	
<u>FLIP</u>		7/58
336	THE MESS AROUND/HEAVEN ON WHEELS (WITH THE LOCKETTES)	1959
339	BESAME MUCHO/DO I DO (WITH THE LOCKETTES)	
<u>SMASH</u>		CA. 1961
1789	EVERYBODY GOT A LOVER/WHAT GOOD IS A HEART	
1811	EMPTY CHAIR/I'M LEAVING	
<u>AMC</u>	(R.B. AND THE SOULSEARCHERS - A BAND)	1965
818	GO GO GIRL/	



THOMAS "PETE" FOX



RICHARD BERRY



THE ERMINES/FLAIRS:

(TOP) CORNELL GUNTER, THOMAS MILLER
(BOT) GEORGE HOLLIS, KENNETH BYLE



YOUNG JESSIE

the Meadowlarks

By Marv Goldberg & Mike Redmond
Based on an interview with Don Julian

One particular record that formed a bridge between the R&B enthusiasts of 1954-55 and the earlier 1960's, was HEAVEN AND PARADISE by The Meadowlarks.

The young teenagers in New York who first got into Rhythm & Blues in later 1954 through Dr. Jive or Alan Freed, made HEAVEN AND PARADISE a smash hit in early 1955. Almost a decade later, with the resurgence of interest in R&R and R&B in the early 1960's, HEAVEN AND PARADISE became one of the hottest "Oldies But Goodies." About that time, oddly enough, Don Julian (with a trio) had another smash on the charts with THE JERK.

To the casual observer of the R&B/R&R scene, The Meadowlarks were just another one-hit phenomenon. However, they had a long history of recordings spanning two decades. Here, for the first time, is their story.

The Meadowlarks began in 1953, a product of Los Angeles' Fremont High School. They were originally called The Souvenirs, but that name didn't really strike them as having sufficient class so it was changed to The Meadowlarks. (They were not The Meadowlarks that recorded BROTHER BILL on Imperial in 1951.)

The original group was a trio consisting of Don Julian (lead tenor), Ronald Barrett (tenor) and Earl Jones (baritone and bass). Cornell Gunter worked closely with them in the beginning, helping them to improve their harmony. (Record-your-voice machines also helped.) Since 1954 was the year of the quartet, they decided that they needed a fourth member. He was found in the person of Randy Jones (bass), who is usually remembered for singing with The Penguins.

Cornell took them to RPM Records in 1954, where they recorded four songs for the Biharis. PASS THE GIN was an interesting song for Don, since he didn't drink. (His nickname was "Sweets," because he preferred to sing ballads.) LFMST BLUES was written by Randy Jones when he broke up with a girl named Theresa.

Their stay at RPM was a brief one since they felt that the Biharis were strictly for themselves and not for the artists.

One evening while daydreaming in the bathtub, Don came up with HEAVEN AND PARADISE, two places he wanted to go; places where no one else had been.

The Meadowlarks took this song to Dootsie Williams at Dootone Records, which was down the street from Don's house. Dootsie liked it enough to record them. Randy Jones had left a short time before, Earl moved down to bass, and a new tenor Glen Reagan was added. Glen, who was white (making this possibly the first integrated R&B group), sat next to Don in the school choir. (The Fremont High Choir was the source of many of The Meadowlarks over the years. The tenor section, where Don sat, was most often used.)

On the strength of HEAVEN AND PARADISE's success, The Meadowlarks toured the California coast. They also did the Al Jarvis TV show.

After their next record, ALWAYS AND ALWAYS, Ronald Barrett went to The Dootones and was replaced by Freeman Bralton (tenor - from the school choir). After THIS MUST BE PARADISE, Glen Reagan left for the service and was replaced by Benny Patricks (tenor), (once again the school choir). Oddly enough, Patricks only appeared with the group at

shows and personal appearances, while Ronald Barrett did the subsequent Dootone sessions.

Aside from their own work, The Meadowlarks recorded with Vernon Green, as The Medallions, on PUSH BUTTON AUTOMOBILE, SHEDDING TEARS FOR YOU and DID YOU HAVE FUN.

After the Dootone recordings, Don went out as a single for awhile. In 1958 he got another Meadowlarks group together and recorded PLEASE for Art Laboe's Original Sound label. This group consisted of Danny Paul (tenor), Lloyd Powers (tenor), Robert Paul (baritone), and Earl Jones (bass). The following year saw Don with another Original Sound recording - BLUE MOOD and a different group: Leon Brown (tenor), Clydie King (she was Little Clydie, who did A CASUAL LOOK) and Earl Jones (bass).

Around 1961 Don made some recordings for Amazon/Dynamite. This Meadowlarks group was: Thomas Turner (tenor), Ted Walters (tenor), Danny Saunders (baritone & bass) and Roosevelt Klein (bass). At this time Don

acquired a back-up instrumental group called The Larks.

1964 saw another hit for The Meadowlarks, but Don switched names with the band. The group (now a trio - Don Julian, Ted Walters and Charles Morrison) was called "The Larks," and the band became "The Meadowlarks." Don took THE JERK to Hunter Hancock, who didn't like it, and to Warner Bros. (which tried to beat The Larks out of it) before ending up on Dolphin's Money label. (This was run by the son of John Dolphin - owner of Recorded In Hollywood - who had been murdered around 1959.)

Today, Don Julian can be seen at Art Laboe's Club each weekend. Don has been one of the fortunate few who made a significant contribution to 1950's Rhythm & Blues, bridged the gap to become a successful artist in the 1960's, and continued on with a singing career during the 1970's. It wasn't always "Heaven and Paradise" for Don over the years - but it has been for those of us who remember his recordings ■



THE MEADOWLARKS (1955):

(TOP) RONALD BARRETT

(BOT) DON JULIAN, EARL JONES,
GLEN REAGAN

MEADOWLARKS DISCOGRAPHY

RPM

- 399 LOVE ONLY YOU(RB)/REAL PRETTY MAMA(RB) 1954
406 LFMST BLUES(ALL)/PASS THE GIN(DJ)

DOOTONE (ALL LEADS BY DON JULIAN)

- 359 HEAVEN AND PARADISE/EMBARRASSING MOMENTS 1/55
367 ALWAYS AND ALWAYS/I GOT TORE UP 1955
372 THIS MUST BE PARADISE/MINE ALL MINE 1955
394 PLEASE LOVE A FOOL/OOP BOOPY OOP 1956
405 I AM A BELIEVER/BOOGIE WOOGIE TEENAGE 1956

DOOTO

- 424 BLUE MOON/BIG MAMA WANTS TO ROCK 10/57

ORIGINAL SOUND

- 03 PLEASE/DOIN' THE CHA CHA CHA 12/58
12 BLUE MOOD/THERE'S A GIRL 1959

DYNAMITE (SUBSIDIARY OF AMAZON)

- 1112 HEAVEN ONLY KNOWS/POPEYE(WITH A TOUCH OF THE TWIST) 1961
SLAUSON SHUFFLE (EITHER ON DYNAMITE OR AMAZON)

AMAZON

- LP "THE GREATEST OLDIES"

MAGNUM

- 716 THE BOOGLAY/LIE 5/64

MONEY (THE LARKS)

- 106 THE JERK/FORGET ME 9/64
112 HEAVENLY FATHER/THE ROMAN
115 SAD SAD BOY/ 1965
122 PHILLY DOG/HEAVEN ONLY KNOWS
127 THE SKATE/COME BACK BABY 1967
1102 MICKEY'S EAST COAST JERK/
601 I WANT YOU BACK/I LOVE YOU (RECORDED 1965) CA. 1971
JERK (DON JULIAN & MEADOWLARKS)
100 PHILLY JERK/HOW CAN YOU BE SO FOUL

A BONUS FOR YOU! SOME EXTRA ROOM-
SOME EXTRA PHOTOS.



THE SHIELDS

(Another non-recording group)

Howard Gardner, Toncie Blackwell, James Warren, Tommy Youngblood 13



THE SQUIRES (1955)

Dewey Terry, Bob Armstrong, Chester Pipkin, Lee Goudeau, Don Bowman, Leon Washington

the OLYMPICS

By Dave Hinckley

Based on an interview with Walter Ward by Marv Goldberg

In a sense it could be said that the career of The Olympics, a group which has been together for 22 years now in one form or another, reflects much of R&B history.

When they formed in 1954 as The Challengers, a bunch of high school kids singing songs by The Dells and Jesse Belvin, R&B group balladry was near its peak. By the time they had their first hit - WESTERN MOVIES in 1958 - the tempo had turned upbeat, and the theme turned from romance to novelty. In the early 1960's they had several dance hits - including THE BOUNCE - and in 1965 one of their members was killed in the Watts riots. Today their sound has been updated again, but they also play rock revivals, those tantalizing hints of what R&B groups once were.

The five kids who got together at Centennial High School in Compton, California, were: Walter Ward (lead), Eddie Lewis (tenor), Charles Fizer (baritone), Walter Hammond (baritone) and Marcus Banks (piano). They did some local record hops and clubs, but mostly they sang as a hobby, because it was fun. They'd practice on hits by The Spaniels, Dells, etc.

The Challengers' move up from the Compton area began in 1956, when they appeared on a television show - seen by Joe Fornis, who happened to own a record label. The Challengers cut one single for his Melatone company - and while it didn't sell, it did make them aware there was another group using the same name. So they became the "Olympics" (it was, after all, an Olympic year) and dropped out of recording for almost two years.

Then they hit the jackpot. In 1958 Jesse Belvin introduced them to John Criner, who became their manager. Criner was a former singer who did SUGAR MAMA BLUES (Gem 16) in 1946. He got them a contract with Sy Aronson's Demon label, a union which produced WESTERN MOVIES in June of that year.

The song, a humorous tale of a man who can't compete with TV westerns for his woman's affection, was a huge success which has become a Rock 'n' Roll classic. It is worthwhile to note, however, that it reflected a move away from "classic" R&B. The voices and the harmonies are still there, but the selling point is the song, the production, the novelty. The era of the timeless ballad and the velvet voice was fading, and nowhere was it more clearly reflected than here.

In any case, The Olympics - with Melvin King temporarily replacing Charles Fizer - made two more singles for Demon which showed the direction the group would take for the next decade - dance songs. Neither quite matched WESTERN MOVIES in sales, and the next year the group followed Demon's two producers - Fred Smith and Cliff Goldsmith - to Rich Vaughn's Arvee label. By this time Fizer was back, but Hammond had left, replaced by bass Thomas Busch for one single and thereafter by Melvin King.

(BABY) HULLY GULLY was their first Arvee release, in December 1959, and it was enough of a hit to entrench The Olympics firmly in a dance mold. Their next smash hit was BIG BOY PETE (later the model for Jim Croce's BAD BAD

LERoy BROWN), which featured a duet lead by Lewis and Fizer. SHIMMY LIKE KATE, DANCE BY THE LIGHT OF THE MOON, and LITTLE PEDRO were also hits in 1960-61, which were golden years for the Bandstand-and-Chubby Checker crowd.

The hits dried up in 1962, however, so The Olympics returned to Sy Aronson - this time his Duo Disc and Tri Disc labels. After a couple of Duo Disc releases which didn't make much of an impact, they hit on Tri Disc in April 1963. FIREWORKS was a Murray The K pick hit of the week, but it was the flip, THE BOUNCE, that took off.

They had several more Tri Disc releases - but when they were resorting to titles like BOUNCE AGAIN, it's fairly evident they weren't selling. There was also an obscure release during this period - I'M LEAVIN' IT ALL UP TO YOU, the Dale & Grace/Don & Dewey favorite, on an unremembered Tri Disc subsidiary.

By 1965 the group was label-hopping again, this time to Warner Brothers' subsidiary Loma, where they released songs like RAINING IN MY HEART, GOOD LOVIN', and BABY I'M YOURS. None was particularly successful, and it was during this time that Fizer was killed in the Watts rioting. He was replaced by Mack Starr, better known as Julius McMichael, former lead of The Paragons.

Indicative of their rather listless stay at Loma was the fact that GOOD LOVIN' was released with another group's instrumental (LATIN BOY SHUFFLE by The Blossoms) on the flip - credited to The Olympics as OLYMPIC SHUFFLE.

They next recorded a couple of masters for J.W. Alexander, a business associate of Sam Cooke and Lou Rawls. Alexander got the songs released on Parkway, but they didn't sell.

So The Olympics moved on to the Mirwood label, owned by Randy Wood of Dot and Randy's Record Shop fame. After a couple of releases there King departed (in mid-1966), leaving Ward, Lewis and Starr as a trio. They did some material with a girls' chorus, but stayed a trio for the next three years. That was how they recorded for Warner Brothers in late 1969. In 1970, however, they added bass Kenny Sinclair (formerly of The Six Teens). They have not had any records released since then, but that group is together today, touring the club-and-show circuit. For those interested, you can write to them at The Olympics Fan Club, P. O. Box 65215, Los Angeles, Calif. 90065■



THE OLYMPICS (1958)
MELVIN KING, EDDIE LEWIS,
WALTER HAMMOND, WALTER WARD



THE OLYMPICS (1960):
MELVIN KING, CHARLES FIZER, EDDIE LEWIS,
WALTER WARD



THE OLYMPICS (1966):
EDDIE WALTER MACK
LEWIS WARD STARR



THE OLYMPICS (1976):
KENNY SINCLAIR, EDDIE
LEWIS, MACK STARR,
WALTER WARD

OLYMPICS DISCOGRAPHY

<u>MELATONE</u> (WALTER WARD & CHALLENGERS)	CA 1956
1002 I CAN TELL/THE MAMBO BEAT	
<u>DEMON</u>	6/58
1508 WESTERN MOVIES/WELL	11/58
1512 DANCE WITH THE TEACHER/EVERYBODY NEEDS LOVE	
1514 YOUR LOVE/CHICKEN	
<u>ARVEE</u>	12/59
562 (BABY) HULLY GULLY/PRIVATE EYE	4/60
595 BIG BOY PETE/THE SLOP	8/60
5006 SHIMMY LIKE KATE/WORKIN' HARD	11/60
5020 DANCE BY THE LIGHT OF THE MOON/DODGE CITY	3/61
5023 LITTLE PEDRO/(BULL FIGHT - CAPPY LEWIS)	5/61
5031 STAY WHERE YOU ARE/DOOLEY	1961
5044 THE STOMP/MASH THEM 'TATERS	1962
5051 THE TWIST/EVERYBODY LIKES TO CHA CHA CHA	1962
5056 BABY IT'S HOT/THE SCOTCH	1964
5073 WHAT'D I SAY PT. 1/PT. 2	1965
6501 BIG BOY PETE '65/STAY WHERE YOU ARE (REISSUES)	
<u>TITAN</u> (OLD DEMON MASTERS)	1961
1718 CHICKEN/COOL SHORT	
1801 WESTERN MOVIES/	
<u>TRI DISC</u>	4/63
106 THE BOUNCE/FIREWORKS	6/63
107 DANCIN' HOLIDAY/DO THE SLAUSON SHUFFLE	8/63
110 BOUNCE AGAIN/A NEW DANCIN' PARTNER	1963
112 SO GOODBYE/THE BROKEN HIP	
<u>DUO DISC</u>	1964
104 THE BOOGLER PT. 1/PT. 2	1964
105 RETURN OF BIG BOY PETE/RETURN OF THE WATUSI	
<u>LOMA</u> (SUBSIDIARY OF WARNER BROTHERS)	1964
2010 RAINING IN MY HEART/I'M GOING HOME	4/65
2013 GOOD LOVIN'/OLYMPIC SHUFFLE*	1965
2017 BABY I'M YOURS/NO MORE WILL I CRY	
*THIS INSTRUMENTAL IS ACTUALLY THE MUSIC TRACK OF "LATIN BOY SHUFFLE" BY THE BLOSSOMS.	
<u>MIRWOOD</u>	1966
5504 SECRET AGENTS/WE GO TOGETHER (PRETTY BABY)	3/66
5513 SECRET AGENTS/MINE EXCLUSIVELY	9/66
5523 WESTERN MOVIES/BABY DO THE PHILLY DOG	1966
5525 THE BOUNCE/THE DUCK	1966
5529 THE SAME OLD THING/I'LL DO A LITTLE BIT MORE	
<u>PARKWAY</u>	3/68
6003 LOOKIN' FOR A LOVE/GOOD THINGS	
<u>JUBILEE</u>	1969
5674 THE CARTOON SONG/THINGS THAT MADE ME LAUGH	
<u>WARNER BROTHERS</u>	1970
7369 PLEASE, PLEASE, PLEASE/GIRL, YOU'RE MY KIND OF PEOPLE	
A LATE ADDITION:	
<u>MGM</u>	1973
14505 THE APARTMENT/WORM IN YOUR WHEAT GERM	

The Turks

By Marv Goldberg & Dave Hinckley

Based on interviews with Alex Hodge, Delmer Wilburn and Gaynel Hodge

Ready for another run through a tangled web of interconnected groups and singers?

This time it's the Turks. But before getting to the Turks, it's necessary to start with the Platters.

And to start with the Platters, it's necessary to go back to a loose conglomeration of young singers who hung around Los Angeles in the early 50s calling themselves the Flamingos (no relation to the Chance/Checker group). They listened to Johnny Otis, the Robins, Little Esther, Mel Walker and Big Jay McNeely.

In their early days the Flamingos had a remarkable talent lineup: Cornell Gunter (tenor), Gaynel Hodge (tenor), Jody Jefferson (second tenor), Alex Hodge (baritone) and Curtis Williams (baritone and bass). Richard Berry also sang with them, according to Gaynel Hodge, who remembers Gunter was "12 or 13" at the time — a little younger than the other members.

This group didn't stay together long, however, which was probably an inevitable result of having so much talent in one unit. "We won every talent show around," Gaynel Hodge remembers. "We had the whole city of LA inspired and in our corner. Large companies were negotiating for us. Letting the Flamingos fall apart was a big mistake." But fall apart they did: Williams left to form the Penguins, Gunter left to form the Flairs and Jefferson simply left.

That left the Hodge brothers, who joined three older singers — Tony Williams (lead), David Lynch (tenor) and Herb Reed (bass) — and became the Platters. They did their first studio work, three sessions, for Federal.

The early Platters were no model of stability, either. By the time of their third session, Gaynel Hodge was headed off to sing with the Hollywood Flames, Alex Hodge was departing and Zola Taylor, Gaynel's girlfriend, was starting to sing in live shows. She is also featured on MAGGIE DOESN'T WORK HERE ANY MORE from their last Federal session. Paul Robi then joined the group as baritone, replacing Alex.

So much for the Platters, as far as the Turks are concerned. By mid-1955 Gaynel had left the Hollywood Flames, with the intention of forming his own group. He recruited brother Alex and Jefferson and added first tenor Delmer Wilburn, who had occasionally sung with the Flamingos. He had also sung with the Squires, who had done WHOP on the Combo label. (Those Squires consisted of Delmer [lead], James Miles, Otis White, Jimmy Richardson, Maudice Giles and Ethel Brown on piano. Two of their records were released.)

When it came time to name his new group, Gaynel vetoed the notion of another bird bunch. Too many already around, he figured. So he chose the name Turks, because it was unique and he thought they could get attention by wearing fezes on stage.

What he didn't realize, says Alex today, is that the name and the hats were actually a liability, because to some people they hinted of Arabic or Muslim ways. They were young and in love with the name, though, Alex explains, and love was blind. Alex and Gaynel's mother, Katherine, acted as their advisor; but she didn't see the problem either.

There is general agreement the Turks' stage career was impeded, despite their undeniable vocal talents.

They had more success on record, although they started not with a major corporation, but with John Dolphin.



The Turks (1956):

Delmer Wilburn, Carl Green, Dick 'Huggy Boy' Hugg, Gaynel Hodge, Alex Hodge

Dolphin, owner of the Money and Cash labels, was the man to see if no one else would record you. It was a personal operation if ever there was one: Dolphin handled everything from the studios to store distribution.

The Turks' reason for turning to Dolphin was not desperation, however. Jefferson was Dolphin's driver.

Their first Dolphin session produced four sides: EMILY, I'M A FOOL, I'VE BEEN ACCUSED and IT CAN'T BE TRUE. With a little sleight of hand, Dolphin turned these into three releases: first he paired EMILY with WHEN I RETURN by the Turbans, Carl "Little Caesar" Burnett's first group. The next Money release had both sides by the Turks.

By this time the Turks had gone to Chicago's Bally label, through George Matola and recorded THIS HEART OF MINE. When Dolphin heard this, he got out his only remaining Turks master, IT CAN'T BE TRUE, and paired it with an old Hollywood Flames master, WAGON WHEELS. (He probably felt there was some musical justification for this, since Gaynel was in the Flames when that was recorded. Bobby Byrd, however, does the lead.) When Dolphin released it on Cash, he credited both sides to the Turks.

There were some problems with recording on Dolphin's labels. For instance: if a store owner wanted 100 records, Dolphin would pile them in the trunk of

his car and deliver them. Since he rarely went through distributors, there was no one to send sales figures to Cash Box or Billboard. Consequently, few Dolphin records ever made the charts.

Aside from his record stores and labels, Dolphin also had a show on radio station KGfJ from midnight to 8 a.m. (out of his store, naturally). Although Dolphin was black and the show featured black R&B records, he hired a white DJ, Dick "Huggy Boy" Hugg. This ensured that his store was always jammed with both white and black youths. On a good night, Huggy Boy could draw a bigger crowd in front of Dolphin's than a nearby rock 'n roll stage show.

One example of the efficiency which can come from such a self-contained operation: the Turks did a session late one afternoon, went home, and got a phone call from Dolphin telling them to listen to Huggy Boy. They heard their 'new hit record' played 20 times in a row. By the next day it was pressed and ready for sale.

After the Turks' first session for Money, Jefferson left, replaced by Carl Green. (Green, author of "Hey Senorita," was the original "Johnny" in Marvin & Johnny. Originally it had been Jesse [Belvin] and Marvin [Phillips], and when Jesse went out on his own, his first cousin Carl teamed up with Phillips. They changed Carl's name to "Johnny" to sound somewhat like "Jesse.")

In any case, neither their Dolphin nor their Bally issues made the Turks rich, so they went over to Keen with Bumps Blackwell. Blackwell had been with

Rupe at Specialty, but Rupe was concentrating all his efforts on Little Richard, so Blackwell worked out a deal where he took Sam Cooke (a singer for whom Rupe saw little future) and started the Keen label.

Meanwhile, the Turks were switching personnel again. Delmer Wilburn had become disenchanted with their poor financial position: like working Harold Zeigler shows for \$12 a man. Carl Green also left, so the Keen group was Gaynel, Alex, first tenor Tommy "Buster" Williams and Jesse Belvin (singing bass).

Through all this the "Turks" name continued to hurt them, so after their Keen recording they joined Eugene Church and became the Fellows, his backup group. Gaynel, Alex and Buster subsequently took one more fling as the Turks (ROCKSVILLE, U.S.A.) and buried the name forever. They continued to back Church on Class.

Actually, the Turks did a lot of backup work in their career, although the members are vague on who, what, when and where. (The "why" is obvious: they needed the money.) Wilburn remembers singing on Wynona Carr's HURT ME and Jesse Belvin's HOLE IN THE MIDDLE OF THE MOON. Alex remembers doing considerable work on country and western records.

The group broke up in the early 60s when the money, never lush, dried up completely. Alex joined the Billy Williams Quartet for a while. In the early 70s Gaynel, Alex and Buster reunited to back Bill Medley (of the Righteous Brothers) on an A&M album produced by Herb Alpert.

COMBO

35 Whop / Let's Give Love a Try 1955
42 Oh Darling / My Little Girl

The Squires

MONEY

211 Emily (GH) / When I Return (Turbans) 9/55
215 I'm A Fool (GH) / I've Been Accused (GH)

The Turks

BALLY

1017 Why Did You (GH) / This Heart Of Mine (GH) 1956

CASH

1042 It Can't Be True (GH) / Wagon Wheels (BB) 1956

SPECIALTY

580 Hurt Me / Jump Jack Jump (Wynona Carr with the Turks) 6/56

KEEN

4016 Father Time (GH) / Okay (GH) late 1957

CLASS

256 Rocksville U.S.A. (BW) / Hully Gully 1959

BALL

001 Emily / My Soul (Seniors)

KNIGHT

2005 I'm A Fool / It Can't Be True

LEADS: GH = Gaynel Hodge; BB = Bobby Byrd; BW = Buster Williams

Eugene Church And The Fellows

CLASS

235 Pretty Girls Everywhere / For The Rest Of My Life 1958

254 Miami / I Ain't Goin' For That 1959

261 Jack Of All Trades / Without Soul

266 The Struttin' Kind / That's What Happin'

The jewels

By Marv Goldberg and Rick Whitesell
Based on interviews with Johnny Torrence
and Rudy Jackson by Marv Goldberg

Many of the black vocal groups of the early 50's on the East Coast came directly from gospel singing to the more commercial world of Rhythm and Blues; for example, The Larks' members all had extensive experience singing religious music, as did the late Clyde McPhatter. The Jewels were one of the few West Coast groups that seem to have had an analogous tie-in with the gospel music field.

Second tenor Johnny Torrence sang with several "jubilee" groups, most notably The Kinsmen and The Hollywood Rising Stars, and had appeared with his own group in a movie titled "Voices Of The Southland." By 1953, he had left gospel music behind, and was operating some record stores. Through his contacts in the music business, he booked local vocal groups and even did a single for Imperial as a solo, which was released in March of that year (Imperial 5230 - SAD DAY/BAD HABIT).

The following year, Rhythm and Blues vocal groups were becoming hot commodities. Torrence located two former gospel singers, Dee Hawkins (tenor) and James Brown (bass), and they began to practice harmonizing on both popular songs and spirituals. When the trio happened to hear a smooth-voiced San Bernardino disc jockey singing along with some R&B platters he was spinning (all DJ's are frustrated musicians, really!), they recruited him and made a quartet. The new member was Rudy Jackson (2nd tenor) and the name of the resultant group was The Marbles. They cut one disc for John Dolphin's Lucky label, since Torrence had known Dolphin from the times he had sung gospel for the record label entrepreneur.

A few months after BIG WIG WALK was released, the group

added a fifth singer, Vernon Knight (baritone). They had, in the interim, been renamed The Jewels after Rudy Jackson's sister. At their next session, the group cut Rudy's HEARTS OF STONE for the R&B label. The quintet had initially taken the tune to Art Rupe of Specialty Records; but he assured them that the song would never make it.

It made it.

Unfortunately for The Jewels, however, the song was covered by Otis Williams and The Charms on DeLuxe; because of the superior promotion and distribution of the King-Federal-DeLuxe complex, The Charms' version outsold The Jewels' original nationally, although The Jewels dominated the West Coast. Remaining on the charts for 19 weeks, HEARTS OF STONE was the #6 R&B song on Billboard's 1954 charts. Once, on stage in Cleveland, Ohio, The Jewels found themselves on the same bill with The Charms -- and it was the latter group which got to sing HEARTS OF STONE.

Rudy Jackson and Johnny Torrence both sang lead vocals with The Jewels, who released two more discs for R&B. One of these sides was A FOOL IN PARADISE, written by Torrence on a ladder while he was working for the telephone company. This polished ballad is one of the better examples of what was happening on the West Coast when Bobby Robinson was recording groups on his Red Robin label in New York; although stylistically different, the West Coast sound was also evolving rapidly.

With three girls he had grown up with, Rudy Jackson cut two sides for R&B around this time as well. Vera Potts, her sister Hattie, and Gladys Jackson were The Mel-O-Aires, the back-up group billed on the label of I'M CRYING and the rocking ENFOLD ME.

In 1955, R&B label owners Al Schlesinger and Larry Goldberg sold The Jewels' contract to Lew Chudd of Imperial Records. Here they recorded HEARTS CAN BE BROKEN, a follow-up to HEARTS OF STONE, HOW and the bouncing NATURAL NATURAL DITTY. The group broke up in 1956, however; Rudy Jackson continued to record for Imperial as a solo vocalist, while Johnny Torrence formed a new Jewels' group which recorded one disc for the Bihari's RPM label. Following this, Torrence organized yet another Jewels' group which recorded THE WIND (not The Diablos' song) for Buck Ram's Antler label. Then Tor-

rence continued to record over the ensuing years with various back-up groups, often female. Today, Rudy Jackson is managing and booking acts in California, and he writes, "I still sing in some oldies-but-goodies packages on the West Coast."

The Jewels were equally adept at singing straight R&B as well as rollicking rock and roll, during a period when the distinction between the two styles was becoming blurred. Their records are illustrative of the elements which separated the "West Coast" sound from the "New York" sound■

JEWELS DISCOGRAPHY

LUCKY (AS MARBLES)

002 GOLDEN GIRL (RJ)/BIG WIG WALK (JT)

4/54

R&B

1301 HEARTS OF STONE (RJ)/RUNNIN' (R)

10/54

1303 A FOOL IN PARADISE (RJ)/OH YES I KNOW (RJ)

12/54

1306 ROSALIE (JT)/LIVING FROM DAY TO DAY (JT)

1955

1310 I'M CRYING/ENFOLD ME (RUDY JACKSON & MEL-O-AIRES)

1955

IMPERIAL

5351 ANGEL IN MY LIFE (RJ)/HEARTS CAN BE BROKEN (RJ)

1955

5362 NATURAL NATURAL DITTY (RJ)/PLEASE RETURN (JT)

8/55

5377 HOW (RJ)/RICKETY ROCK (JT)

1/56

5387 GOIN', GOIN', GONE (RJ)/MY BABY (RJ)

1956

UNRELEASED: KEEP YOUR FEET ON THE FLOOR (JT)/ONE NIGHT (JT)/
NO SHOULDER TO CRY ON (JT)/SKID ROW (JT)

RPM

474 SHE'S A FLIRT (JT)/B-BOMB BABY

9/56

ANTLER

1102 THE WIND/PEARLIE MAE

3/59

LEADS: RJ = RUDY JACKSON; JT = JOHNNY TORRENCE



THE JEWELS (1954):

RUDY JACKSON, JAMES BROWN,
JOHNNY TORRENCE, DEE HAWKINS

the TITANS

By Marv Goldberg

Based on an interview with Larry Green

From taxi driver to record company executive. From East Coast to West Coast. From RCA to Vita. From The Heartbreakers to The Titans. That's the story of Larry Green. (No, we won't leave out the part about the Singing Chef.)

Back in 1951, cab driver Larry Green left The 4 Dots and became the new bass for The Heartbreakers in Washington, D.C., replacing army-bound "Nugie" Holmes. The story of The Heartbreakers was ably told in Bim Bam Boom (Vol. 2 No. 3); however one interesting incident should be added:

The Heartbreakers were set to go to New York for their first RCA recording session (on 7/26/51). Larry had been negotiating to buy the cab he was driving and had just about closed the deal. When the time came to leave for New York, he volunteered to drive in his new cab. However, he failed to clear it with the owner and was promptly arrested upon the group's return. Fortunately things worked out all right in the end and The Heartbreakers only had to worry about RCA not promoting their records.

By 1956 Larry was in Los Angeles doing solo work at clubs (and a few Walt Disney soundtracks too). While working in the various clubs, he chanced to hear other soloists who impressed him, and he suggested that they form a group. While the others were in their early 20's, Larry was the Grand Old Man of the group at 30.

They first called themselves The Egyptians, but almost immediately changed that to The Titans (after the new Titan missile being developed by the Air Force).

The members of The Titans 21

were: Charles Wright (first tenor, second tenor and baritone - not the Charles Wright who sang with The Shields), Sam Barnett (first tenor, second tenor and baritone), Curtis McNair (second tenor and baritone) and Larry Green (baritone and bass). Any of them could sing lead and they showed their versatility by switching around on their recordings.

Their repertoire was as varied as possible, including not only R 'n' B tunes, but Muddy Waters' blues number and HiLos' modern harmony arrangements. Throughout their career they were always in great demand for appearances (although, strangely, their records didn't sell too well).

The Titans' manager Cecil "Count" Carter (a former alto sax player for Benny "Be-Bop" Carter), got them their first recording session with Vita Records. This led to SO HARD TO LAUGH (SO EASY TO CRY) in January 1957. After one further release, G'WAN HOME CALYPSO (which took advantage of one of the current music fads), Carter moved them over to Art Rupe's Specialty label (where Sonny Bono was A&R man). Here they cut five records, including one behind Larry's friends, Don & Dewey. One of the songs they did was Huey Smith's DON'T YOU JUST KNOW IT, which did well on the West Coast.

Their final record was on the Rene family's Class label. Curtis had met Googie Rene and played some Titans' records for him. Their only release on the label, NO TIME, also did well in the Los Angeles area.

Aside from their recording activity, The Titans appeared as part of a package show at Squire's Inn in Lakewood, California. Also on the show were

The Jazz Crusaders (then called The Nighthawks) and Mikki Lynn. This troupe appeared together for almost two years. The Titans also found time to play The Flamingo in Las Vegas and tour with Roy Hamilton and Jerry Lee Lewis.

In 1958 The Titans switched managers to Bob Gordon, a former member of Jack Benny's Sportsmen Quartet. He took The Titans, Nighthawks, Mikki Lynn and Eddie "Rochester" Anderson and created The Harlem Nocturne Review.

Soon after this, Curtis' father became ill and he dropped out of the group. The Titans

continued on for a while as a trio before finally disbanding.

But Harry Lieberman, owner of Squire's Inn, wasn't through with Larry yet. Since Larry could cook, Lieberman gave him and his wife the restaurant part of the Inn and billed Larry as "The Singing Chef." Larry would cook wearing a tux and an apron and sing for the patrons. In all, a pretty good deal.

Since then, among other things, Larry has found time for TV and movie appearances. (In 1975 he had one of the starring roles in "Baby Needs A New Pair Of Shoes."■

TITANS' DISCOGRAPHY

VITA

- | | | |
|-----|--|------|
| 148 | SO HARD TO LAUGH(CW)/RHYTHM N' BLUES (CM) | 1/57 |
| 158 | LOOK WHAT YOU'RE DOING BABY(CM)/G'WAN HOME CALYPSO(CM) | 1957 |

SPECIALTY

- | | | |
|-----|---|------|
| 614 | SWEET PEACH(CW)/FREE AND EASY(SB) | 1957 |
| 617 | JUST A LITTLE LOVIN(DD)/WHEN THE SUN HAS BEGUN TO SHINE(DD) | 1957 |
| 625 | DON'T YOU JUST KNOW IT(SB/LG)/CAN IT BE(CM) | 1957 |
| 632 | ARLENE(SB)/LOVE IS A WONDERFUL THING(SB) | 1958 |

FIDELITY (SPECIALTY SUBSIDIARY)

- | | | |
|------|--|------|
| 3016 | EVERYBODY HAPPY(CM)/WHAT HAVE I DONE(CW) | 1960 |
|------|--|------|

CLASS

- | | | |
|-----|--------------------------------|------|
| 244 | NO TIME(CM)/TOOTIN' TUTOR(ALL) | 1958 |
|-----|--------------------------------|------|

LEADS: CW=CHARLES WRIGHT; CM=CURTIS MC NAIR; SB=SAM BARNETT;
LG=LARRY GREEN; DD= DON & DEWEY AND THE TITANS

(NOTE: VITA 148 WAS BOOTED AS VITA 101 BY THE VITAMINS)



THE TITANS (1957):

(TOP) LARRY GREEN, SAM BARNETT,
CHARLES WRIGHT

(BOT) CURTIS MCNAIR

The Youngsters

By Dave Hinckley

Based on an interview with James Warren by Marv Goldberg

One good indication of R&B vocal group music's strength in the 1950s is the way even average records hold up today, 20-25 years later.

Take the Youngsters/Preludes/Tempters, whose recordings were limited almost entirely to uncomplicated teen-age love songs. Their first release, *DON'T FALL IN LOVE TOO SOON*, features a follow-the-bouncing-ball melody so simple that even today, aspiring young vocal groups find it a great tune to practice on.

The Youngsters/etc. will never be compared to the Flamingos. Yet their music remains pleasing, and if a musical era can best be judged by its average performers, rather than its stars, vocal group R&B will stand.

The Youngsters (we'll call them by that name because it was used for three of their five releases) formed in 1954 at Manual Arts High School in Los Angeles.

Homer Green (tenor), Donald Miller (tenor), Charles Everidge (second tenor), Harold Murray (baritone), and James Monroe Warren (bass) sang in all the usual spots around school — corridors, parking lots, bathrooms, lunch rooms. Their biggest problem wasn't teachers, in all probability, but competing vocal groups. Manual Arts High spawned so many it could have been called Vocal Arts High.

The school even had a system for showing off its vocal groups: talent assemblies, at which the Youngsters frequently appeared. They also sang at other Los Angeles high schools in exchange assemblies.

One of their early problems was agreeing on a group name. Everidge favored the Preludes, while others preferred the Tempters. They considered the Temptations, but decided it was too suggestive for that day and age.

In any event, it was two years before they got themselves on record. They were signed in early 1956 by the aspiring young Empire label, 1614 N. Argyle St., Hollywood, which promptly made them the backbone of its catalogue. *DON'T FALL IN LOVE TOO SOON* / *I WANT YOUR ARMS AROUND ME* came out in April as Empire 103, followed quickly by *SHATTERED DREAMS* / *ROCK 'N ROLL COWBOY*, Empire 104. All four songs were recorded at the same session, but 103 was credited to the Preludes and 104 to the Youngsters.

"Youngsters" is technically an accurate description — the group members were all in their teens — but it's probable they got the name mostly because Frankie Lymon's success had encouraged record companies everywhere to issue "young voice" sounds. The Youngsters didn't actually sound that young, so maybe the name helped compensate.

Everidge sang lead — in a pleasing if somewhat unpolished voice — on the ballads, while Green sang lead on *ROCK 'N ROLL COWBOY*. Following the first session, however, Green left to join the Marines. He was replaced by Robert Johnson. At the same time, Miller also decided to quit, and his spot went to Herman Pruitt, former lead of the Calvinas and another Manual Arts alumnus.

The realigned group eventually did several more studio sessions, and had three more records released — all in 1956. The first was credited to the Tempters, the last two to the Youngsters.



The Youngsters' first recording, *Shattered Dreams*, sold 30,000 copies. Hailing from Los Angeles the members are: Homer Green, 18 (l.); Charles Everidge, 18; Donald Miller, 18; and Harold Murray, 17. Not shown is James Warren, 18.

Since 1956 was their big year, it's fitting they also did their major tour then — a summer swing through the western states accompanying James Brown, who was riding the crest of *PLEASE, PLEASE, PLEASE*. They also did some dances with disc jockey Hunter Hancock.

It was after this tour that they recorded *DREAMY EYES*, which Warren remembers as their biggest hit. Following its release in December, they found they were in considerable demand.

In the six months following the release of *DREAMY EYES*, Warren recalls, there were engagements with Ray Charles, Johnny Otis, Rickard Berry and the Dreamers, the Penguins, the Medallions, the Meadowlarks, Don & Dewey, Frankie Lymon and the Teenagers, the Twilights, Jessie Belvin, and others.

They achieved a reputation, Warren says, as one of the "best singing, showmanship, and hardest working groups" on the West Coast.

Ironically, however, their biggest hit was to be their last release. The small Empire label was apparently in no position to push new recordings, and that left the group without a recording base.

They tried to hold things together, Warren recalls, but Uncle Sam dealt a fatal blow in late 1957 when Johnson joined the Marines. The others then drifted their separate ways.

By May 1958 Everidge was planning to follow Johnson into the service; he had signed up for the Air Force and was on a waiting list. That month, however, he was contacted by one of the Shields' producers, who needed a road group to tour as the Shields. A studio group had already cut *YOU CHEATED*, and the producer wanted a road group ready in case it took off.

Everidge got Warren, Warren's cousin Howard Gardner (tenor and baritone), and Frankie Ervin (lead), and began to promote the record. Warren recalls, however, that Everidge was not really sold on *YOU CHEATED*, and he was still discouraged by the fate of the Youngsters, so when his Air Force call arrived, he joined.

This proved to be a "great mistake," Warren observes today, since YOU CHEATED soon became a tremendous hit.

After Johnson and Everidge finished their hitches in the service, they made an effort to reunite the old group, joining Warren in 1962 in a unit called the Mad Lads. They recorded HEY MAN / WHY for H.B. Barnum and ELI THE ICEMAN / QUIT SHUCKIN' for Lee Young. Neither record did anything.

Still, while they never had much commercial success, the former Youngsters kept their voices in tune throughout the 1960s, and by the early 70s they had backed Ernie Shelby & Dicki Cooper, Kent Harris, and Charles Wright, a former member of the Shields.

EMPIRE

103 (The Preludes)

Don't Fall In Love Too Soon (DM) / I Want Your Arms Around Me (DM) 4/56

104 (The Youngsters)

Rock 'n Roll Cowboy (CE) / Shattered Dreams (CE) . . . 1956

105 (The Tempters)

I'll See You Next Fall (HP) / I'm Sorry Now 1956

107 (The Youngsters)

You're An Angel (With the Devil In Your Eyes) (CE) / Counterfeit Heart (CE) 1956

109 (The Youngsters)

Dreamy Eyes (CE) / Christmas In Jail (CE) 12/56

Leads: CE = Charles Everidge; HP = Herman Pruitt;
DM = Donald Miller



COMING UP NEXT:

THE JAGUARS (1956):

CHARLES MIDDLETON, VAL POLIUTO,
SONNY CHANEY, MANUEL CHAVEZ

JESSIE BELVIN



JOHNNY OTIS (LEFT) AND DJ HUNTER
HANCOCK

FROM "THE ROLLING STONE ILLUSTRATED
HISTORY OF ROCK AND ROLL"

(JOHNNY OTIS COLLECTION)

The Jaguars

By Rick Whitesell and Marv Goldberg
Based on an interview with Sonny Chaney by Marv Goldberg

Although they are primarily known for a superlative rendition of the Jerome Kern standard, THE WAY YOU LOOK TONIGHT, The Jaguars had several other fine records and were highly regarded by other vocal groups on the West Coast. Like The Calvanes, Dreamers, Flairs, Meadowlarks, Medallions, and Penguins, The Jaguars came from the halls of Fremont High in Los Angeles. Originally known as The Shadows, Sonny Chaney (lead), Val Poliuto (tenor), Manuel Chavez (baritone) and Charles Middleton (bass) started singing in the Fremont High Mixed Chorus (as had The Meadowlarks). The Shadows recorded several sides for John Dolphin, but these were evidently unreleased. "He was cuttin' everything walkin' and crawlin'," says Sonny Chaney of Dolphin. The Shadows became dissatisfied with their name, which was somewhat inappropriate for an integrated group, and The "Jaguars" tag was suggested to them by the timelessly eccentric comic Stan Freberg, whom they met at a recording studio.

Practicing on all the current hits, such as The Penguins' HEY SENORITA, The Jaguars did the Hunter Hancock Show and broadcasted with Art Laboe on his shows from Scrivener's Drive-In. In early 1955, they auditioned for Bob Ross' Aardell (or R-Dell) label. Three records followed, including their most successful, THE WAY YOU LOOK TONIGHT. Chaney elaborates on this point: "At least I think it was our biggest: we never saw a dime." They also did one session for Lee Rupe's Ebb label, before Charles Middleton went into the Air Force.

The three remaining Jaguars recorded TACO HARRY for H.B. Barnum and then, with Eddie

Lewis, became The Velvetones for about a year of appearances and no recordings. THINKING OF YOU was cut in 1959 for Art Laboe's Original Sound label, and personnel on the session included Sonny, Val, and Manuel...as well as free-lance vocalists Tony Allen (first tenor) and Richard Berry (bass). With no money coming in, The Jaguars disbanded. Charles Middleton and Val Poliuto did solo acts while Sonny and Manuel cut a duet record for Liberty. In recent years, Sonny has been with Don Julian's Larks.

Even today, THE WAY YOU LOOK TONIGHT displays a group with a reservoir of talent and the ability to do a clean but fresh reading of an old classic. Unfortunately, this winning combination did not result in the rewards which The Jaguars certainly deserved.

DISCOGRAPHY

AARDELL

- 0003 I WANTED YOU (SC) 5/55
ROCK IT, DAVY, ROCK IT (VP)
0006 BE MY SWEETIE (CM) 12/55
YOU DON'T BELIEVE ME (SC)

R-DELL

- 11 THE WAY YOU LOOK TONIGHT
(SC) 10/56
MOONLIGHT AND YOU (VP)
(RE-RELEASED WITH "BABY BABY
BABY" (VP/CM) AS FLIP SIDE)

EBB

- 129 HOLD ME TIGHT (SC) 1/58
PICCADILLY (CM)

ORIGINAL SOUND

- 06 THINKING OF YOU (SC) 9/59
LOOK INTO MY EYES (ALL)
SPRY (BY "CHAVEZ AND CHANEY")
122 BE MY LOVE
PICCADILLY ROSE 1959
(RE-ISSUED ON BLAST-OFF 100 AS
BY "FRANKIE AND JOHNNY" WITH
STRINGS OVERDUBBED AND RE-TITLED
"PLEASE BE MY LOVE TONIGHT")

LEADS: SC=SONNY CHANEY; VP=VAL
POLIUTO; CM=CHARLES MIDDLETON

The Souvenirs

By Marv Goldberg
Based on an interview
with Alvin Johnson

As has been stated several times before, record companies created the sound we got to hear in the 50's. Pop singing was discouraged in favor of R&B and R&R. Alvin Johnson wanted to be a pop singer; the rest of the group opted to be "Rock and Roll Stars." It will remain an unanswered question whether the group could have made it in pop; they didn't make it in Rock and Roll.

In 1954, Alvin Johnson got out of the service and found that the Rabun brothers had moved next door. They wanted to be entertainers and started singing together. Alvin's brother was recruited too and another friend, Abraham Watkins, was the lead. They met Alex Alexander, a former gospel singer, who managed them and taught them to sing harmony. By the time the group finally got it together, it was 1956 and they were: Abraham Watkins (lead-second tenor), Otis Rabun (first tenor), Alvin Johnson (second tenor), Edwin Johnson (baritone) and Arthur Rabun (bass).

They practiced R&B hits of the day and even had a group harmony version of HOUND DOG, but Alvin secretly yearned to be a pop singer. The others wanted to be stars so badly, however, that Alvin kept his dreams to himself.

When they felt they were ready, they began to make the rounds of record companies - Epic, Capitol, Checker, King. Epic wanted them to do old standards (such as The Platters would do in the future), but the rest of the group (being younger than Alvin) wanted nothing but the "now" sound.

Finally Alex Alexander got them to Dootsie Williams' Dooto

Records and their recording career began - and just about ended. They recorded many sides for Dooto, but only three were released. Their only single did not do well and their appearances were limited to Los Angeles and a few surrounding communities.

After the recordings, Watkins quit and was replaced by Dean Heath, a tenor who was groomed for the lead.

They cut a few sides for Lee Rupe's Ebb label, which were never released. Although this was the end of their recording career, they stayed together off and on until the early 60's, when the Johnson brothers turned to songwriting.

Although most R&B fans cringe when they hear the word "pop," it is interesting to think that many of the best R&B groups, given a choice, would have sung pop and modern harmony instead. Who knows? We might have liked the result ■

THE SOUVENIRS

DOOTO

412 SO LONG DADDY(AJ) 1957
ALENE, SWEET LITTLE
TEXAS QUEEN (OR)

ON ALBUM: DOUBLE DEALING BABY(OR)
LEADS: AJ = ALVIN JOHNSON;
OR = OTIS RABUN



THE SOUVENIRS (1957):
ARTHUR RABUN, ABE WATKINS, EDWIN
JOHNSON, OTIS RABUN, ALVIN JOHN-
SON.

BECAUSE OF THE MANY ADDITIONS AND CORRECTIONS WE'VE PRINTED SINCE THE ORIGINAL WAS RUN, WE FELT IT WAS IN ORDER TO PRESENT A

REVISED HOLLYWOOD FLAMES' DISCOGRAPHY

BB=BOBBY BYRD (BOBBY DAY), DF=DAVID FORD, PA=THE FLAMES BACKING UP PATTY ANNE (MESNER), WR=WILLIE RAY ROCKWELL, CD=CURLEY DINKINS, GH=GAYNELL HODGE, CW=CURTIS WILLIAMS, JJ=THE FLAMES BACKING UP JODY JEFFERSON, CT=CLYDE TIL- LIS, EW=EDDIE WILLIAMS, EN=EARL NELSON, DH=DONALD HEIGHT, JB = JOHN BERRY, TM=TONY MIDDLETON, GW=GEORGE WATSON

SELECTIVE

113 PLEASE TELL ME NOW (BB)/YOUNG GIRL (BB) (FLAMES) 1/50

UNIQUE

003 DIVIDEND BLUES (DF)/W-I-N-E (BB) (HWD 4 FLAMES) 1951

009 TABARIN (DF)/CRYIN' FOR MY BABY (BB) (HWD 4 FLAMES) 1951

015 PLEASE SAY I'M WRONG (BB)/THE MASQUERADE IS OVER (CD) (HWD 4 FLAMES) 51

FIDELITY

3001 TABARIN (DF)/W-I-N-E (BB) (4 FLAMES) 12/51

3002 THE BOUNCE ("A" SIDE - SHERMAN WILLIAMS ORK.)/THE BOUNCE ("B" SIDE - SHERMAN WILLIAMS ORK - VOCAL BY THE FOUR FLAMES)

SPECIALTY

423 THE WHEEL OF FORTUNE (DF)/LATER (BB) (4 FLAMES) 2/52

RECORDED IN HOLLYWOOD

164 I'LL ALWAYS BE A FOOL (DF)/SHE'S GOT SOMETHING (BB) (HWD 4 FLAMES) 10/52

165 YOUNG GIRL (BB)/BABY PLEASE (BB) (A/AA) (HWD 4 FLAMES) 1952

165 YOUNG GIRL (BB)/GLORY OF LOVE (DF) (A/B) (HWD 4 FLAMES) 1952

SPIN

101 STRANGE LAND BLUES (WR)/CRYIN' FOR MY BABY (BB) (FLAMES) CA. 1952

ALADDIN

3162 MY HEART IS FREE AGAIN (PA)/MIDNIGHT (PA) (PATTY ANNE) 12/52

7-11 (SUBSIDIARY OF ALADDIN)

2102 VOLCANO (DF)/GOMEN NASAI (DF) (JETS) 3/53

2106 KEEP ON SMILING (DF)/BABY BABY BABY (BB) (FLAMES)

2107 TOGETHER (BB)/BABY PRETTY BABY (DF) (FLAMES) 9/53

UNRELEASED: LET'S TALK IT OVER (DF) & TEARS COME TUMBLING DOWN (ALL)

ALADDIN

3198 SORROWFUL HEART (PA)/BEGINNING TO MISS YOU-PA SOLO (PATTY ANNE) 7/53

3247 I'LL HIDE MY TEARS (DF)/GOT A LITTLE SHADOW (BB) (JETS) 6/54

3280 SHTIGGY BOOM (PA)/(BABY BABY, I'M IN LOVE WITH YOU-PA SOLO) (PATTY ANNE) CA. 1955

3349 SO ALONE (BB)/FLAME MAMBO (PA) (FLAMES) 1957

SWINGTIME

345 LET'S TALK IT OVER (DF)/I KNOW (GH) (HWD FLAMES) LATE 1953

346 GO AND GET SOME MORE (BB)/(ANOTHER SOLDIER GONE) (? MARKS) 1954

NOTE: FLIP WAS BY A DIFFERENT GROUP

LUCKY

001 ONE NIGHT WITH A FOOL (DF)/RIDE HELEN RIDE (BB) (HWD FLAMES) 4/54

006 PEGGY (GH)/OOOH-LA LA (DF & BB) (HWD FLAMES) 7/54

009 LET'S TALK IT OVER (DF)/I KNOW (GH) (HWD FLAMES) 1955

DECCA

29285 PEGGY (GH)/OOH LA LA (DF & BB) (HWD FLAMES) 9/54

48331 LET'S TALK IT OVER (DF)/I KNOW (GH) (HWD FLAMES) 1954

HOLLYWOOD

104 PEGGY (GH)/OOH LA LA (DF & BB) (HWD FLAMES) CA. 1954

MONEY (SUBSIDIARY OF RECORDED IN HOLLYWOOD)

202 FARE THEE WELL (BB)/CLICKETY CLACK I'M LEAVING (HWD FLAMES) CA. 1955

MODERN

975 COLD CHILLS (BB)/SO UNNECESSARY (BB) (SOUNDS) 1955

981 SWEET SIXTEEN (BB)/ANYTHING FOR YOU (BB) (SOUNDS) 1956

<u>CASH</u>		
1031	LET'S LIVE TOGETHER AS ONE (BB)/THE TRUTH HURTS (BB) (BOBBY BYRD AND BIRDS)	4/56
1042	WAGON WHEELS (BB)/(IT CAN'T BE TRUE - TURKS) (TURKS)	1956
<u>CLASS</u>	(BOBBY DAY & SATELLITES)	
207	COME SEVEN/SO LONG BABY	3/57
211	LITTLE BITTY PRETTY ONE/WHEN THE SWALLOWS COME BACK TO CAPISTRANO	10/57
215	BEEP BEEP BEEP/DARLING IF I HAD YOU	
220	SWEET LITTLE THING/HONEYSUCKLE BABY	
224	DON'T TRY (JJ)/SCHOOLDAYS WILL BE OVER (JJ) (TANGIERS)	
225	SAVING MY LOVE FOR YOU/LITTLE TURTLE DOVE	
229	ROCKIN' ROBIN/OVER AND OVER	7/58
234	HEAVENLY ANGEL (CW)/YOU AIN'T SAYIN' NOTHIN' (EN) (SATELLITES)	1958
241	THE BLUEBIRD, BUZZARD AND ORIOLES/ALONE TOO LONG	12/58
245	SAY YES/THAT'S ALL I WANT	
252	GOT A NEW GIRL/MR. & MRS. ROCK-N-ROLL	
255	AIN'T GONNA CRY NO MORE/LOVE IS A ONE TIME AFFAIR	
257	THREE YOUNG REBS FROM GEORGIA/UNCHAINED MELODY	
	<u>ALL HOLLYWOOD FLAMES FROM HERE ON</u>	
<u>EBB</u>		
119	BUZZ BUZZ BUZZ (EN)/CRAZY	9/57
131	A LITTLE BIRD (EN)/GIVE ME BACK MY HEART (DF)	1/58
144	FRANKENSTEIN'S DEN (CT)/STROLLIN' ON THE BEACH (ALL)	3/58
146	LET'S TALK IT OVER (DF)/CHAINS OF LOVE (BOB & EARL DUET)	6/58
149	A STAR FELL (EN)/I'LL GET BY (EN)	10/58
153	I'LL BE SEEING YOU (EN)/JUST FOR YOU (EN)	11/58
158	THERE IS SOMETHING ON YOUR MIND (EN)/SO GOOD (EN)	2/59
162	NOW THAT YOU'VE GONE (EN)/HAWAIIAN DREAM (DF)	5/59
163	IN THE DARK (EN)/MUCH TOO MUCH (EN)	6/59
<u>ATCO</u>		
6155	IF I THOUGHT YOU NEEDED ME (EW)/EVERYDAY EVERY WAY (EN)	11/59
6164	BALL AND CHAIN (EN)/I FOUND A BALL (EN)	5/60
6171	DEVIL OR ANGEL (ALL)/DO YOU EVER THINK OF ME	1960
6180	MONEY HONEY (EW)/MY HEART'S ON FIRE (CW/DF)	1960
<u>CHESS</u>		
1787	GEE (DH)/YES THEY DO (DH)	3/61
<u>CORONET</u>		
7025	BELIEVE IN ME (DH)/I CAN'T GET A HIT RECORD (DH)	
<u>GOLDIE</u>		
1101	BELIEVE IN ME (DH)/ELIZABETH (ALL)	LATE 1962
	(THE CORONET AND GOLDIE RELEASES ALSO APPEAR ON A CORONET ALBUM, GIVING CREDIT TO CHARLIE FRANCIS.)	
<u>VEE JAY</u>		
515	LETTER TO MY LOVE (JB)/DROP ME A LINE (TM)	1963
<u>SYMBOL</u>		
211	ANNIE DON'T LOVE ME NO MORE (GW) /DANCE SENORITA (GW)	1965
215	I'M COMING HOME (GW) /I'M GONNA STAND BY YOU (JB)	1966
	<u>RELATED RECORDINGS</u>	
<u>CASH</u>	(THE VOICES - BOBBY BYRD & EARL NELSON, WITH BOBBY OVERDUBBING A THIRD VOICE)	
1011	TWO THINGS I LOVE/WHY	1955
1014	HEY NOW/MY LOVE GROWS STRONGER	1955
1015	TAKES TWO TO MAKE A HOME/I WANT TO BE READY	1955
1016	SANTA CLAUS BOOGIE/SANTA CLAUS BABY	1955
<u>DECCA</u>	(THE TANGIERS - DAVID FORD, GAYNELL HODGE, ALEX HODGE, JESSE BELVIN)	
29603	TABARIN (DF)/I WON'T BE AROUND	9/55
29973	REMEMBER ME (DF)/OH BABY (GH)	7/56

ATLANTIC (CRESCENDOS - BOBBY BYRD, BOBBY RELF, PRENTICE MORELAND, DUB JONES)

1109 FINDERS KEEPERS (BB)/SWEET DREAMS 9/56
 2014 I'LL BE SEEING YOU (BR)/SWEET DREAMS 1959

SPECIALTY (DAVID FORD & STUDIO GROUP)

588 THE SOUND OF YOUR VOICE (DF)/MY CONFESSION (DF) (EBBTIDES) 11/56

CLASS (CURTIS WILLIAMS AND EARL NELSON)

209 OH GEE, OH GOLLY/I BOW TO YOU 1957

CLASS (BOB AND EARL)

213 THAT'S LIFE/YOU MADE A BOO-BOO 1957
 231 GEE WHIZ/WHEN SHE WALKS 1958
 232 SWEET PEA/CHAINS OF LOVE 1958
 247 THAT'S MY DESIRE/YOU MADE A BOO-BOO 1959

CLASS (BOBBY DAY BACKED BY THE BLOSSOMS)

263 MY BLUE HEAVEN/I DON'T WANT TO

NOTE: AFTER THE CLASS RECORDINGS, THE PART OF "BOB" IN BOB & EARL WAS TAKEN BY BOBBY RELF (OF LAURELS AND BUDDIES FAME).

THE HOLLYWOOD FLAMES (1954):
 GAYNEL DAVID BOBBY CURTIS
 HODGE FORD BYRD WILLIAMS



THE HOLLYWOOD FLAMES (Ca. 1958):
 CURTIS WILLIAMS, EARL NELSON,
 DAVID FORD, CLYDE TILLIS



THE PENGUINS WITH JOHNNY OTIS (Ca. 1958):
 DEXTER TISBY, CLEVE DUNCAN, JOHNNY OTIS, TEDDY HARPER, RANDY JONES
 FROM "THE ROLLING STONE ILLUSTRATED HISTORY OF ROCK AND ROLL"
 (MICHAEL OCHS COLLECTION) 29

BOOK REVIEW

By Mike Redmond

"THE ROLLING STONE ILLUSTRATED HISTORY OF ROCK AND ROLL"

Edited by Jim Millar, Designed by Robert Kingsbury. Rolling Stone Press, Random House, New York, 1976. 382 Pages, \$9.95.

Rock and Roll always has been an eclectic musical form. The September 1956 issue of "Rock And Roll" magazine listed such diverse songs as HEARTBREAK HOTEL (Elvis just starting to gain momentum with an amalgam of Country and Western and Rhythm and Blues); LONG TALL SALLY and SLIPPIN' AND SLIDIN' (classic R&R with gospel and R&B roots from Little Richard); THE MAGIC TOUCH and CHURCH BELLS MAY RING (vestiges of the R&B vocal group style from The Platters and Willows, who started out as pure R&B groups); I WANT YOU TO BE MY GIRL (Frankie Lyman and The Teenagers heralding the dawn of the R&R vocal group); ROCK ISLAND LINE (a skiffle classic by Lonnie Donegan); and STANDING ON THE CORNER (pure pop by The Four Lads).

In "The Rolling Stone Illustrated History Of Rock And Roll," Rolling Stone magazine has succeeded in capturing this diverse panorama of R&R, reflecting its myriad forms from R&B to Rockabilly; from Brill Building Pop to Acid Rock. This ambitiously titled study contains about a thousand photos (some of the best we've ever seen) which depict a certain aspect of the history of Rock.

The book is composed of a series of articles on either specific artists (Elvis, Fats Domino, Buddy Holly, The Stones, et al); R&R styles (Rhythm and Gospel, Doo Wop, Italo-American Rock, Rockabilly, etc.); or various R&R phenomena (Rock Festivals, Rock films, the British Invasion, etc.).

The articles are authoritatively written by people well known in Rock literature. Each piece represents a concise overview of the particular subject with enough fresh information or insight to satisfy even the expert. Discographies are presented

which are acknowledged as not being complete but which are sufficiently representative of the work of each artist or era.

But this is an "Illustrated History" - and what illustrations! Rare photos from personal collections and archives. Many of the publicity photos and LP covers will be known to dedicated Rock fans but the candid and "live" shots have to be seen to be believed. My personal favorites include, an early, informal shot of Clyde McPhatter and The Dominoes (Pg. 29); an unbelievable early shot of Little Richard surrounded by his legion of admiring fans (Pg. 55); Gene Vincent and The Blue Caps in an action pose snapped at a recording studio (Pg. 65); Alan Freed with La Verne Baker, Ruth Brown and Clyde McPhatter in his army uniform (Pg. 93); a bevy of girl group photos (Pgs. 154-157); a dissolute looking Phil Spector with The Rolling Stones in 1964 (Pg. 189); and, Diana Ross and The Supremes hawking bread (white bread no less) with their name and photos on the wrapper. Some of these photos can be found on the pages of this issue.

There are a few errors in the book, such as the indication that The Royals on Federal and Okeh were the same group; a full page photo of James Van Loan being identified as Clyde McPhatter (probably a mistake in cropping a 1952 Dominoes photo); and Charlie Thomas being identified as Ben E. King. But overall, the date and factual information seem to be quite accurate.

"The Rolling Stone Illustrated History...." represents a milestone in the comprehensive documentation of the diverse musical forms falling under the umbrella of the term "Rock and Roll." The work is a must for the library of any serious observers of the R&R scene such as the readers of Yesterday's Memories. But even casual observers will enjoy the panorama of the history of R&R unfolding before their eyes ■

BITS & PIECES

By Marcia Vance

Incredible that in the past few months, the R&B world has lost six performers (that we're aware of); the youngest of which was Sherman Garnes, bass of The Teenagers. He had been doing well after his recent heart surgery but passed away recently... As fate would have it, Sherman will soon have an album out on ABC Records that was produced by Jimmy Castor. Wouldn't it be ironic if Sherman had a hit now that it's too late! Other deaths include Buddy Johnson, big band leader and writer of SINCE I FELL FOR YOU; Nolan Strong, lead of The Diablos; Leonard Lee of Shirley & Lee; Bobby Hall of The Kings; and Alonzo Tucker who was with The Royals & Midnighters... Good new acappella album out on Strawberry Records by The Nutmegs. Album produced by Billy Vera and recorded shortly before the untimely death of bass, Leroy McNeil....Speaking of Billy, his latest for Midsong is PRIVATE CLOWN...An album will be following any day...The Happenings are also on Midsong with THAT'S WHY I LOVE YOU.....Tony Middleton of The Willows on Royal Slush with LADY FINGERS.....Chuck Jackson & Sylvia (Robinson) doing a duo on Vibration titled WE CAN'T HIDE ANYMORE...UNITED IN GROUP HARMONY to hold meetings on June 4, September 24 and November 26, 1977. For further details, write to them at Box 185, Clifton, N.J. 07011. It's a good organization. Out on Clifton is a spanish version of The Earls' tune NEVER, titled NUNCA by The Latin Lads.. Also on Clifton is FOR SENTIMENTAL REASONS by The Sharks....New label "Ronnie" (subsidiary of Clifton) features THE NIGHT by Bobby Capri & Velvet Satins; THE WIND by 5 Elgins (acappella); DREAM SHIP by Vocalaires; JUST ANOTHER DATE by The Galaxies;and LOVE ME by The Rainbows.....On Crystal Ball Records, there's Billy & Moonlighters with YOU

MADE ME CRY and Lavenders with LITTLE BIT OF EVERYTHING....Dino Geangelo & Sharks do SHIRLEY on Broadway label...Acappella group Stormy Weather now on Amerama with MIDDLE CLASS EDUCATED BLUES. The Shells do a great acapella version of OH, WHAT A NIGHT on Boardwalk. Recorded on a "hot summer night in 1967," this side has a true 50's sound...■

ADDITIONS & CORRECTIONS

From Richard Haggett, the flip of The Red Caps' elusive Mercury 5380 (I'LL NEVER LOVE ANYONE ELSE) is I WANT A ROOF OVER MY HEAD.

The flip of The Buddies' SPOOKY SPIDER (Swan 4073) is LEBONE DELADA.

From Ferdie Gonzalez, some additions to The Bobbettes' discography: Diamond 156 MY MAMA SAID/SANDMAN (1964); the flip of Diamond 181 is I'M CLIMBING A MOUNTAIN. Also another 4 Pennies - Philips 40148 I JUST WANT YOU/I'M STILL LOVING YOU (1964), and two other Foster Brothers - B and F 1333 REVENGE/PRETTY FICKLE WOMAN (1960) and El Beel 61 TELL ME WHO/I SAID SHE WOULDN'T DO.

Also note that we've added The ? Marks' GO AND GET SOME MORE to The Hollywood Flames' discography. Who the group on the flip is, is still a question mark.

SOCIETY RECORD COLLECTORS OF BALTIMORE is expanding its membership. Featuring the "Disc-O-Graph" - the informative magazine devoted to the art of record collecting. Send \$1.00 for sample, refunded if not satisfied. (We're starting our 2nd year and no one has asked for a refund yet.) "The mag for serious collectors" SRC DISC-O-GRAPH 3123 Weaver Avenue, Baltimore, Maryland 21214 (301) 426-5610. WANTED: COPY(S) of the book, THOSE OLDIES BUT GOODIES by Steve Propes. Send to J. NEIL MC CORMICK, Box 14838, Long Beach, California 90814.

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